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FRANZ KLINE — NIJINSKY - 1948

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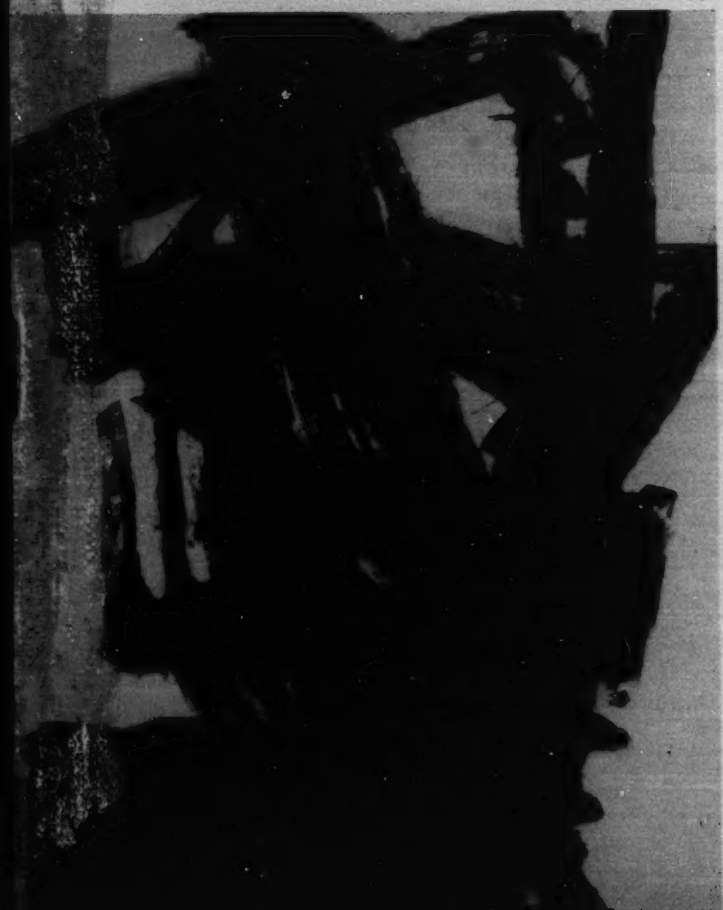
CONTINUITY AND CHANGE



45 AMERICAN
ABSTRACT PAINTERS
AND SCULPTORS

WADSWORTH ATHENEUM
HARTFORD

FRANZ KLINE — PROBST I - 1961

APRIL 12 THROUGH
MAY 27, 1962

CONTINUITY AND CHANGE

45 AMERICAN
ABSTRACT PAINTERS
AND SCULPTORS

WADSWORTH ATHENEUM
HARTFORD, CONNECTICUT

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"WHAT OUR EYES BEHOLD may well be the text of life but one's meditations on the text and the disclosures of these meditations are no less a part of the structure of reality . . . a sense of reality keen enough to be in excess of the normal sense of reality creates a reality of its own."

Wallace Stevens, *The Necessary Angel*, "Three Academic Pieces," (Alfred Knopf, New York, 1951) p. 76.

"The mind retains experience, so that long after the experience . . . that faculty [the imagination] within us . . . makes its own constructions out of that experience. If it merely reconstructed the experience or repeated for us our sensations in the face of it, it would be the memory. What it really does is to use it as material with which it does whatever it will. This is the typical function of the imagination which always makes use of the familiar to produce the unfamiliar."

Wallace Stevens, *The Necessary Angel*, "Relations between Poetry and Painting," (Alfred Knopf, New York, 1951) pp. 164-5

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FOREWORD

THE PURPOSE OF THIS EXHIBITION is two-fold: one, to show Hartford a selection from the most venturesome American abstract painters and sculptors of the last few decades and two, to demonstrate, if only in the most abbreviated way, the development each artist has undergone by showing an early work (usually representational), a transitional work which, for the purposes of this exhibition takes him midway to the present, and a recent work. In other words, this is an exhibition *of* contemporary painting and sculpture as well as one *about* it; in the first sense to give pleasure, in the latter sense not an explanation of how or why but a demonstration of what has happened in the career of a number of artists.

A sample so shallow, of three or four works, can be at best only indicative of the artist's total personality and must be thought of as a part for the whole or as long distance guide posts. Even thus briefly shown this personality seems to disclose itself in certain terms common to each work, early or late, sometimes with surprising consistency. Shape, or form, seems to be the ultimate unit of personal style, though there is a rhythm radical to much of each artist's oeuvre from the earliest beginnings to the present. Whether these binding principles are called "handwriting", "personality", or "essential bias" the similarities between one period and another at times appear to outweigh the differences.

In the past an artist's career could be charted with easy hindsight. Today with the enormous Kierkegaardian jumps forward, with the sudden "revelation" he seems to drop or "swallow" his past, as Elaine de Kooning has written of Mark Rothko, making the similarities much less apparent between one period and another. However, these jumps can sometimes be interpreted as a difference of degree rather than as a total reversal if we examine the evidence. To take Rothko as an example, the softness of texture, the vibrancy and economy of color, and rectangularity of the 1936 *Women in a Window* look forward in a surprising way to the "tinted steam" (Constable's remark about Turner) of the recent paintings. This does not deny that some of his subway pictures of the same period seem to have much less connection with the later work. Pollock's affinity for the rhythms of El Greco, Tintoretto and Rubens, as seen in the two 1931-34 *Sketch Books*, and Ryder in the early *Sea-Landscape*, portends the moving forms of *Three Kings* and the energy of the later frieze, *Arabesque*. Granting the difference of age, of purpose, of means, of thougth content, of date, these examples isolated from a career demonstrate the same basic person at different stages of evolvement, an evolvement which, looking back, seems for all its innovation, natural and inevitable. If one looks past the relatively superficial progression from realism to abstraction to the more basic one of early form and rhythm to late form and rhythm what may have seemed like chaos appears to be a more or less organic growth and a gradual sharpening of the artist's "sense of life" under a discipline exacted by a

unique personality. As Nietsche has said, "If a man has character, he has also his typical experience, which always recurs." So possibilities inherent in early works are realized in a continuum of later works. The artist dips into his recent past and often further back into his more remote past, skipping from one to the other, unaccountably, for inspiration. While the outside influence may be more important when the artist is young, with a growing awareness of self as he matures, he seems to rely more and more on his subconscious and on this inside influence from which he never excapes any more than he would from his own handwriting. This simplistic explanation does not hope to cover a process as complicated as life itself — artistic creation — or to sift the instinctive from the deliberate in the process. All it can do is to ask the viewer to look beyond subject and surface for these similarities and differences.

Many artists today are violently opposed to this point of view and feel that they have broken completely with the past, their own and the history of art. These artists feel, for instance, that the blue period Picasso is as far removed from the later Picasso as they are from Renoir or Michelangelo. Curiously enough, it is the painters and sculptors with this point of view in whom continuity of style is most difficult to trace.

They feel more strongly perhaps that the critical standards applied to earlier art no longer apply here and now. This disavowal of his past by the artist or his amused toleration of his earlier efforts is only natural in a man who has come so far from then to now. Wallace Stevens himself who said, "It is the poet's sense of the world that is the poet's world . . . A man's sense of the world is born with him and persists and penetrates the ameliorations of education and experience of life. His species is as fixed as his genus", could also remark about his youthful poetry, "Some of one's early things give one the creeps." Bradley Walker Tomlin in whose work continuity is rather easy to follow hated all his previous work, even current shows as they were being hung.

For all the dissimilarity one hopes that the viewer will see the progression in many of the examples. One of the most startling is a comparison between the early Reuben Nakian drawing, c. 1921, of *Bull Crouching* with his recent sculpture *Mars and Venus*, where similar forms reappear in similiar sequences of superimposition. The similarities between the early Klines with their slashing diagonals, the weight of dark on light, above all the composition of *The Dancer* of 1946 compared with *Probst I* of 1961, show evidence of a personality that is strongly integrated. As he had reduced the visual world to such forms, it is almost inevitable that he would find or invent (whichever it is) similar forms in his abstract world. So strong is this continuity in an artist like Kline that one might say he seems to be abstracting from his own past. Raoul Hague speaks of the previous piece "sneaking in" to the current one. And Clyfford Still, has said "No painting stops with itself, is complete of itself. It is a continuation of previous paintings and is renewed in successive ones."

A similar continuity is apparent in Balcomb Greene, whose *Collage* of triangular facets looks forward both in composition, form and palette to his recent *Montparnasse Station.*

Some of the examples may be misleading because they are often weighted choices, sometimes chosen by default, and perhaps too often chosen because they were atypical or realistic, as in the case of David Smith, whose *Torso*, so unlike the body of his work as to be unique, was made as an exercise of strength and does not constitute a stage in his development. However, as it comes from his hand, it may delight Smith fans with an inquisitive archaeological or art-historical bent. Helen Frankenthaler's watercolor and flower bouquet are in their way as atypical, though again they seem to express her personality and are interesting particularly as this side of her work, minuscule though it may be, is not usually exhibited. She writes: "I would like to *stress* one important fact: all the 'realistic' or 'subject matter' pictures — portraits, landscapes, still-lifes were *not* part of a progression toward abstraction; rather (from 1950-1958, especially) they were done simultaneously. That is, the huge totally abstract pictures (of 1952 etc.) have always been the main studio concern; the smaller 'realistic' or 'nature' sketches were usually done on trips or odd moments for amusement, concentration, investigation." The unexpected Barnett Newman portrait sketch has nothing to do with his "public" work either. The Tomlin *Family Album* was drawn as a joke and given at Christmas to its present owner. Some artists, however, draw either from the model or nature concurrently with their abstract work. Gorky, Guston, Holty, Kelly, di Suvero, Tobey and Tworkov, draw realistically and Nakian's realistic mode continues side by side with his abstractions.

Grace Hartigan's drawing and *Show Case* of 1955 represent a stage when she returns to the figure from an earlier period of abstraction and not a figurative beginning. Balcomb Greene and Richard Diebenkorn have both returned to realism from earlier abstraction, reversing the general trend of the other artists in the exhibition.

A painter like Guston feels that his vocabulary of forms describes a real place, not a real place with trees and houses full of nameable objects, but one drawn from the subconscious.

In October 1902 the painter Gauguin wrote from the South Seas to a friend:

"I have also tried to fight against all those people who set themselves up dogmatically in every age and not only lead the painters astray but the art-loving public as well. When will men understand the meaning of the word Liberty?

"You know what I have wanted to establish for a long time: the *right* to dare anything: my abilities . . . have not given great results, however the plot is launched. The public owes me nothing since my work is only relatively good, but painters today who are profiting by that liberty owe me something.

"It is true that many of them think they have done it alone. But I ask them nothing and my conscience repays me enough."[1]

A major part of the public and criticism, that would always prescribe the standard solution, whose motto is "let us stay with what we know", has been fighting this artists' bill of rights ever since. And while Rothko might be allowed to paint like van Gogh or Seurat, though those painters were not allowed to paint like themselves in their own time and get away with it, Rothko should still not paint like Rothko today.

This time lag which puts the outcast artist of yesterday onto this year's candy box cover is important, important because above and beyond the influences of the past the painter has to contend with the coercing influence of his own time and place. So that painting of the thirties seems at times to have been liberated not only by the more advanced painters of the thirties but by the next decade itself, as that decade seems to have been set free by the next ten years' zeitgeist and so on. Nor does this imply that he is an idle up-to-date receiving set or deny his basic creativity — the active artist, the passive artist, the instinctive or deliberate artist.

The painter Holman Hunt could quote[2] these lines as applying to his art:

> The fair new forms
> That float about the threshold of an age,
> Like truths of science waiting to be caught,
> Crying, "catch me who can," and make the catcher crowned.[3]

Hunt saw his Pre-Raphaelite painting as an "invisible element of his time and place made visible." So the artist today, sculptor, poet, painter, writer — particularly the one with enthusiasm for a forward movement for progress and liberation continues to find his own new forms.

Samuel Wagstaff, Jr.
Curator of Paintings

1. *Lettres de Gauguin a Daniel de Monfreid*, edited by Mme. Joly-Segalen, (Georges Falaize, Paris, 1950), pp. 192, 193.

2. W. Holman Hunt, *Pre-Raphaelitism and the Pre-Raphaelite Brotherhood*, (The Macmillan Company, New York and London, 1905), vol. 1, p. 315.

3. Alfred Lord Tennyson, "The Golden Year." *Poems*, first published 1842

CATALOGUE OF THE EXHIBITION

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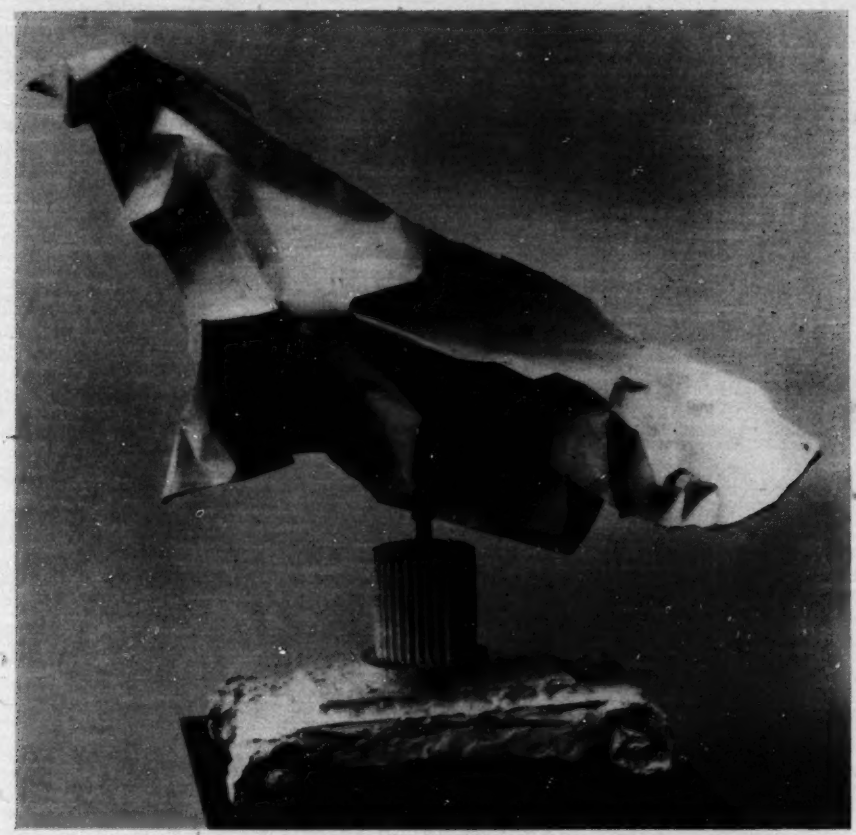


PETER AGOSTINI

Born 1913, New York, where he now lives. Only formal art training Leonardo da Vinci Art School. Technician of bronze casting for sculptors. Has taught at Columbia University since 1961. Exhibited in Artists Co-operative Annual; Stable Gallery, 1954. One-man shows Galerie Grimaud, New York, 1959; Radich Gallery, New York, 1960, where he now exhibits.

1 *Kate's Head.* 1945.
Bronze, h. 10. Lent by Dr. and Mrs. Theodore J. Edlich, Jr.

2 *Woman's Head.* 1946.
Ink drawing, 5½ x 6¼. Lent by Stephen Radich Gallery.

3 *Blacksmith's Apron.* 1960. (illustrated)
Plaster, h. 27. Lent by Stephen Radich Gallery.

JOSEF ALBERS

Born 1888, Bottrop, Germany. Studied at art schools in Berlin, Essen, Munich 1913-1920 and at Bauhaus, Weimar, 1920-1923. Taught at Bauhaus, Weimar, Dessau and Berlin, 1923-1933. Came to United States to head art department at Black Mountain College, North Carolina, 1933-1949. 1950-1958 Chairman, Department of Design, Yale University. Lives in New Haven, Connecticut. Shows at Sidney Janis Gallery, N.Y.C.

4 *Self Portrait. c.* 1916-1918. (illustrated)
Lithograph, 18 x 13.

5 *Landscape. c.* 1916-1918.
Lithograph, 15 x 13.

6 *Steps, (after glass painting of 1931). c.* 1935.
Tempera on masonite, 16½ x 21¼.

7 *Homage to the Square: Stucco Setting.* 1959.
Oil on masonite, 48 x 48.

All lent by the artist.

MILTON AVERY

Born, 1893, Altman, New York. Moved to Hartford 1901. Studied at Connecticut League of Art Students, Hartford, with Charles Noël Flagg. Worked as filing clerk at Travelers Insurance Co., then on night shift of U. S. Tire and Rubber Co. to be able to paint in daytime. Moved to New York 1925. First showed at Opportunity Gallery at the Art Center, 56th Street, endorsed by Max Weber. First one-man show Valentine Gallery, N.Y.C., 1935. Ford Foundation sponsored large Retrospective Show 1960 which travelled to Baltimore, Boston, Coral Gables, Washington, D. C., and Hartford. Shows at Grace Borgenicht Gallery, N.Y.C.

8 *East Hartford Meadows.* 1922. (illustrated)
Oil on upsom board, 23 x 23. Lent by the artist.

9 *Woman in Wicker Chair.* 1929.
Oil on canvas, 40 x 32. Lent by Mrs. Milton Avery.

10 *Sleeping Girl.* 1930.
Drawing, pen and ink, 10 x 14. Lent by the artist.

11 *Husband and Wife.* 1945.
Oil on canvas, 33¾ x 44. Collection Wadsworth Atheneum.

12 *Onrushing Wave.* 1958.
Oil on canvas, 54 x 72. Lent by Grace Borgenicht Gallery.

LEE BONTECOU

Born 1931, Providence, R.I. Studied Art Students League, N.Y.C., 1952-55 with William Zorach and John Howanes. To Rome, Italy, 1957-58 on Fulbright Fellowship. First N.Y. show (bronzes) at The Gallery G, 1959. Lives in N.Y.C. Shows at Leo Castelli Gallery, N.Y.C.

13 *Untitled.* 1956.
Terra cotta, h. 20. Lent by Leo Castelli Gallery.

14 *Bird.* 1958. (illustrated)
Bronze, h. 22. Lent by Mr. Alvin S. Lane.

15 *1961.*
Pencil drawing, 22½ x 28½. Lent by Leo Castelli Gallery.

16 *Untitled Relief.* 1961.
Welded metal and canvas, h. 48. Lent by Leo Castelli Gallery.

RICHARD DIEBENKORN

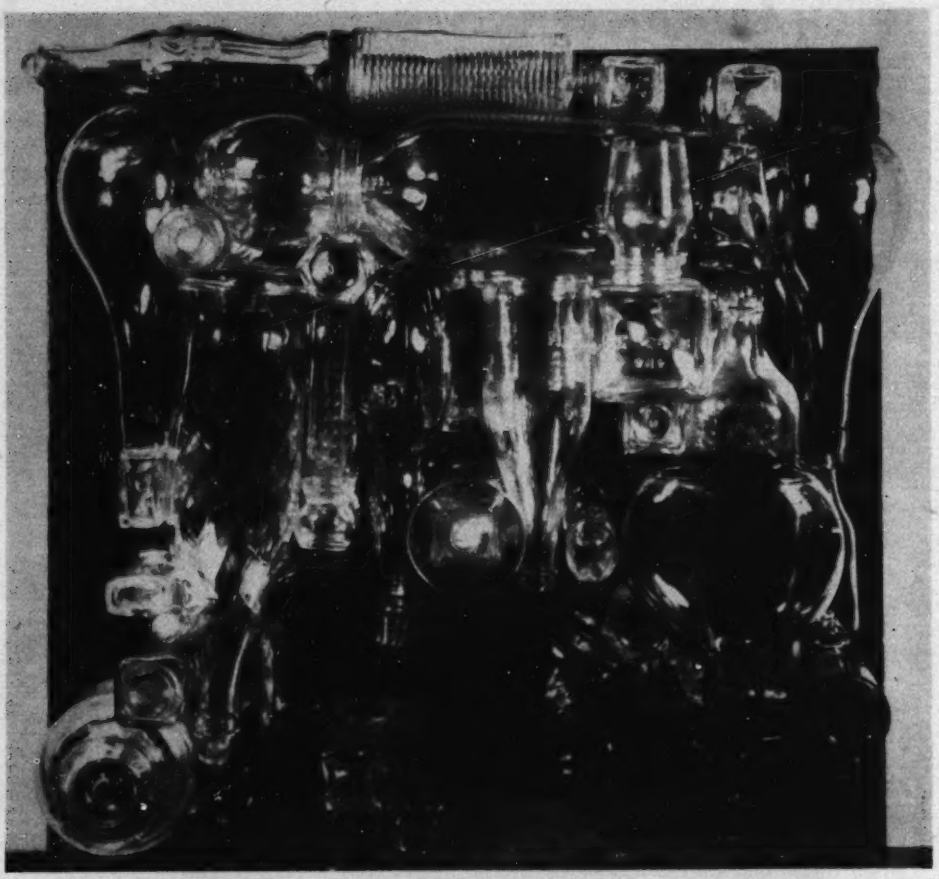
Born 1922, Portland, Oregon. Attended Stanford University, University of California, California School of Fine Arts, and University of New Mexico. Taught at California School of Fine Arts 1947-50, where he now teaches and at University of Illinois 1952-53. 1948 and 1960 one-man shows California Palace of the Legion of Honor, San Francisco; 1954 San Francisco Museum of Art and 1960 Pasadena Art Museum. Exhibited in Museum of Modern Art "New Images of Man", 1959. Lives in Berkeley, California. Shows at Poindexter Gallery, N.Y.C.

17 *Berkeley #20.* 1954. (illustrated)
Oil on canvas, 70 x 61.

18 *Landscape with Smoke.* 1960.
Oil on canvas, 58 x 50.

19 *Reclining Nude.* 1961.
Gouache, 12½ x 17.

All lent by Poindexter Gallery.



SARI DIENES

Born and raised in Hungary. Studied in Paris and Vienna. Pupil of Fernand Léger, Amedée Ozenfant (Assistant Director of Ozenfant School, London), and André Lhoté, Paris and Henry Moore in London. To New York in 1939. Taught at Brooklyn Museum Art School and Parsons School of Design, New York. Has exhibited drawings, graphics, constructions, paintings and clay collages in New York since 1942, including rubbings from New York City manhole covers. Bottle construction shown in "The Art of Assemblage," Museum of Modern Art, New York, 1961. Lives in Stony Point, N.Y.

20 *Nude with Guitar.* 1936.
Drawing, carbon pencil on paper, 29 7/8 x 17 3/4.

21 *Untitled. c.* 1950-51.
Plaster collage, 13 3/8 x 18 1/2.

22 *Untitled.* 1961. (illustrated)
Construction in mirror and glass, 21 x 21.

All lent by the artist.

HELEN FRANKENTHALER

Born 1928, New York. Studied at Dalton School, N.Y. with Rufino Tamayo; at Bennington College with Paul Feeley; briefly with Wallace Harrison and Vaclav Vytlacil at Art Students League, New York; with Hans Hofmann, 1950. 1958 married painter Robert Motherwell. Seven one-man shows in New York since 1951. Lives in New York. Shows at André Emmerich Gallery, New York.

23 *Flower Still Life.* 1950. (illustrated)
Oil on canvas, 24 x 18. Lent by Mr. and Mrs. Arthur Ross.

24 *Still Life.* 1955.
Oil on canvas with collage, 24 x 30. Lent by the artist.

25 *Martha's Vineyard.* 1957.
Watercolor, 7 x 11½. Lent by Mr. and Mrs. Joseph S. Iseman.

26 *Tire.* 1961.
Oil on canvas, 48 x 72. Lent by André Emmerich Gallery.

ARSHILE GORKY

Born 1904, Hayotz Dzore, Turkish Armenia. 1916-18, studied Polytechnic Institute, Tiflis, U.S.S.R. To United States 1920. Studied engineering, Brown University. Attended night classes, Rhode Island School of Design, Providence; New School of Design, Boston, 1923; National Academy of Design, New York, 1925. 1925-31 taught at Grand Central School of Art, New York. 1935-37 worked on W.P.A. Federal Art Project. Exhibited Mellon Galleries, Philadelphia, 1934; Julien Levy Gallery, New York, 1946, 47, 48. Committed suicide in Sherman, Conn., 1948. Memorial Exhibition, 1951, Whitney Museum of American Art, N.Y.

27 *Portrait of the Artist's Wife. c.* 1930.
Ink drawing, 13 x 9. Lent by Mr. and Mrs. John D. Schiff.

28 *Composition.* 1932-33.
Oil on canvas, 35½ x 48.
Lent by Mr. and Mrs. I. Donald Grossman.

29 *Self Portrait. c.* 1937. (illustrated)
Oil on canvas, 55½ x 34. Lent by Sidney Janis Gallery.

30 *Artist's Wife.* 1940.
Oil on canvas, 31 x 22.
Collection Dr. and Mrs. David Abrahamsen.

31 *Betrothal I.* 1947.
Oil on heavy paper over canvas, 51½ x 40.
Collection Mrs. Martha Jackson.

ADOLPH GOTTLIEB

Born 1903, New York City, where he now lives. Studied at Art Students League, New York, with John Sloan and Robert Henri; and in Paris, Munich, and Berlin 1920-22. First one-man show in New York, Valentine Dudensing Gallery, 1930; one-man shows: Artists Gallery, New York, 1940, 1943; 67 Gallery, New York, 1945; Kootz Gallery, New York, 1947 and 1950, 1951 and 1953; Seligmann Galleries, New York, 1949; Bennington College, Bennington, Vermont, and Williams College, Williamstown, Mass., 1954; André Emmerich Gallery, New York, 1958, 1959. Most recent of one-man shows at French and Co., New York, 1960. Now shows at Sidney Janis Gallery.

32 *Still Life.* 1924.
Oil on canvas, 24 x 36. Lent by Mr. and Mrs. I. J. Alexander.

33 *Green Painting.* 1946.
Gouache, 25¼ x 31¼. Collection Mr. and Mrs. Merlyn S. Pitzele.

34 *Quest.* 1948. (illustrated)
Oil on canvas, 30 x 38.
Lent by New York University Art Collection.

35 *Emerging.* 1960.
Oil on canvas, 72 x 48. Lent by Mr. and Mrs. J. Daniel Weitzman.

BALCOMB GREENE

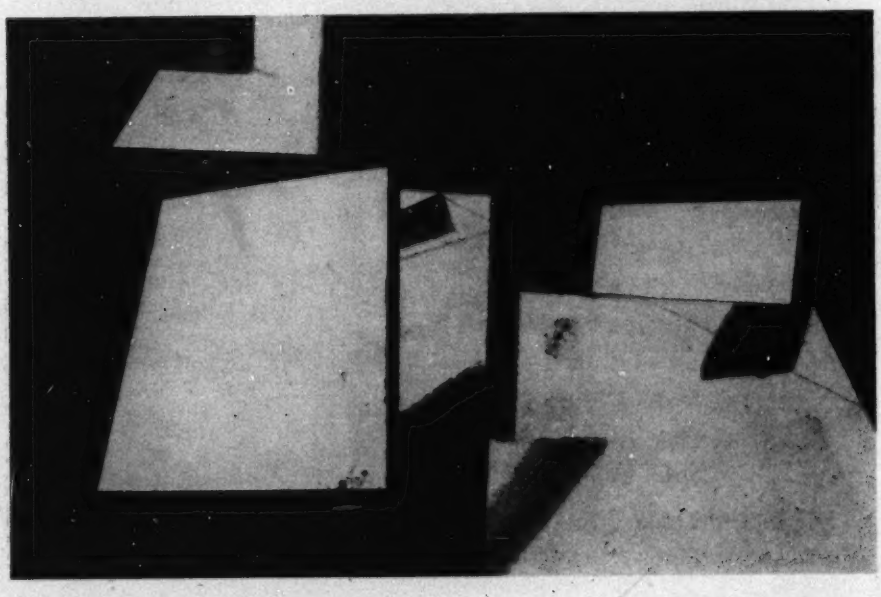
Born 1904, Niagara Falls, N.Y. 1905-20 lived chiefly in Iowa, several years in Colorado. 1922-26 at Syracuse University, majoring in philosophy. Studied psychology in Vienna, 1926 and English literature at Columbia University 1927. 1928-31 taught English at Dartmouth College. 1931-32 began to paint seriously (without instruction) at Académie de la Grande Chaumière, Paris. 1933 to New York, earned living writing. Later on Federal Arts Project of the W.P.A. 1936-37, first chairman American Abstract Artists. 1943 M.A. in art history at New York University. 1942-59 taught history of art at Carnegie Institute of Technology, Pittsburgh. One-man shows 1947 at J. B. Neumann's New Art Circle, New York; Bertha Schaefer Gallery, New York, 1950 intermittently through 1959. 1962 Retrospective Exhibition to be circulated by The American Federation of Arts, opening May 23 at the Whitney Museum of American Art, New York. Lives in Montauk Point, Long Island. Shows at Saidenberg Gallery, New York

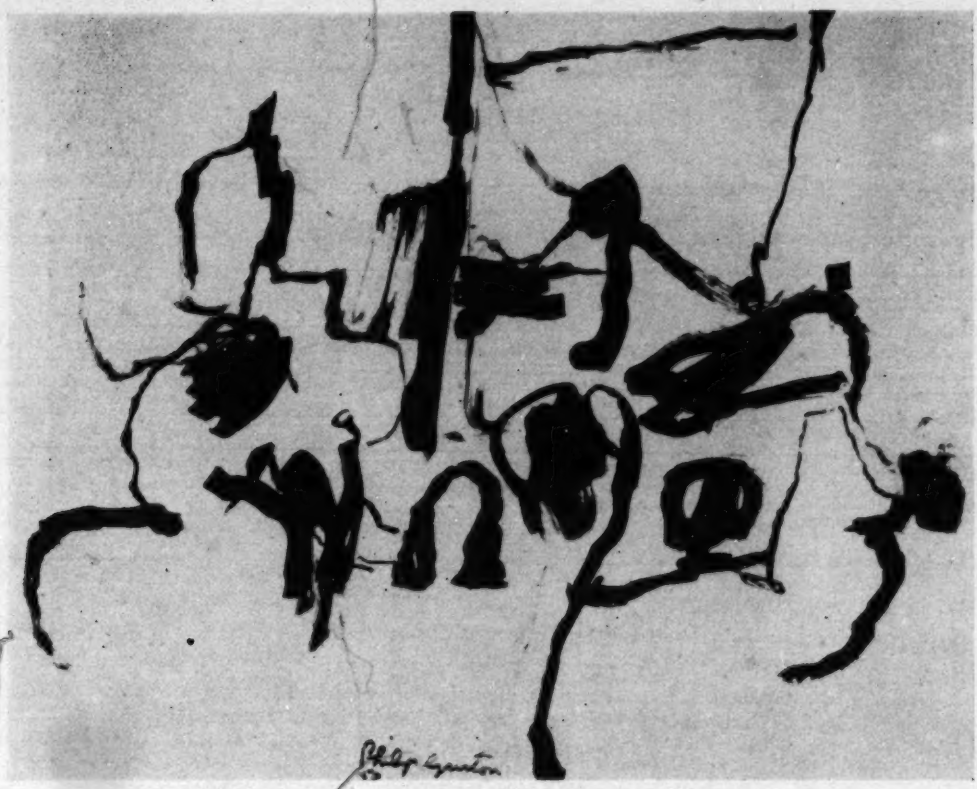
36 *Collage #1.* 1938. (illustrated)
Paper collage, 7¾ x 12.

37 *Abstraction–Figure.* 1954.
Oil on canvas, 36 x 48.

38 *Near the Montparnasse Station.* 1960.
Oil on canvas, 54 x 44.

39 *Standing Female Figure — Drawing #6,* 1961.
Graphite pencil, 24 x 18.
All lent by Bertha Schaefer Gallery.





PHILIP GUSTON

Born 1913, Montreal, Canada. 1916 moved to Los Angeles. Self-taught except for three months at Otis Art Institute, Los Angeles. 1934-1935 to Mexico and to New York 1935. Worked on W.P.A. Federal Art Project in New York 1935-40. 1939 First Prize for outdoor murals, New York World's Fair. Taught at University of Iowa 1941-45 and at Washington University, Mo. 1945-47. 1945 First Prize, Carnegie International Exhibition, Pittsburgh and one-man show Midtown Galleries, N.Y. 1950 taught at New York University and settled in N.Y.C. One-man show Peridot Gallery, N.Y., 1952, Egan Gallery, N.Y., 1953, Sidney Janis Gallery 1956, 1958, 1960. 1956 included in "Twelve Americans" exhibition, Museum of Modern Art; 1958 "New American Painting", Museum of Modern Art. Lives in New York City. Exhibits at the Sidney Janis Gallery, N.Y.C.

40 *Night Children*. 1946.
Oil on canvas, 35 x 46. Lent by Mr. and Mrs. Roy R. Neuberger.

41 *Room 112*. 1957.
Oil on canvas, 61½ x 68.
Collection Mr. and Mrs. Joseph Pulitzer, Jr.

42 *Flower*. 1958. (illustrated)
Drawing, black wash on paper, 25½ x 21.
Collection Mr. and Mrs. Merlyn S. Pitzele.

RAOUL HAGUE

Born 1905, Constantinople, of Armenian parents. Came to United States in 1921 and studied at Iowa State College; Art Institute of Chicago, 1922. Came to New York, 1925; studied at Beaux-Arts Institute of Design, New York, 1926-27; Art Students League, New York with William Zorach, 1927-28; and attended art history lectures at the Courtauld Institute, London, 1950-51. Worked on Federal Arts Project of W.P.A., 1935-39. Work first exhibited at Museum of Modern Art, New York, 1953. Included in Group show at Curt Valentin Gallery, New York, 1945; Whitney Museum of American Art, 1945, 1948, 1952; "12 Americans" (10 pieces), Museum of Modern Art, New York, 1956. Has lived in Woodstock, New York since 1941.

43 *Mahogany Figure.* 1934.

Wood, h. c. 48. Collection Evan M. Frankel.

44 *Female Torso. c.* 1937-38.

Tennessee marble, h. 30½. Lent by Mr and Mrs. Illi Kagan.

45 *Walnut.* 1958. (illustrated)

Walnut wood, h. 46. Lent by the artist.

GRACE HARTIGAN

Born 1922, Newark, New Jersey; grew up in Millburn, N.J.; 1941-42 in California. Worked as mechanical draftsman in war plants during World War II in New Jersey. Studied painting in night classes with Issac Lane Muse, Newark. To New York, 1945; in Mexico, 1948-49. First showed in "New Talent 1950" exhibitions at Kootz Gallery, New York, 1950. First one-man exhibition 1951 at Tibor de Nagy Gallery, where she showed until 1960; most recently at Gres Gallery, Washington, D. C., 1960, where she now shows. Lives in Baltimore, Maryland.

46 *Study for Two Women.* 1954.
Drawing, charcoal, 24⅝ x 19. Lent by Mrs. Hart Perry.

47 *Show Case.* 1955. (illustrated)
Oil on canvas, 69¼ x 80¼. Lent by The Metropolitan Museum of Art – Roy R. and Marie S. Neuberger Foundation, Inc., Gift, 1956.

48 *The Snow Angel.* 1960.
Oil on canvas, 76½ x 70¼. Lent by Mrs. Hart Perry.

CARL HOLTY

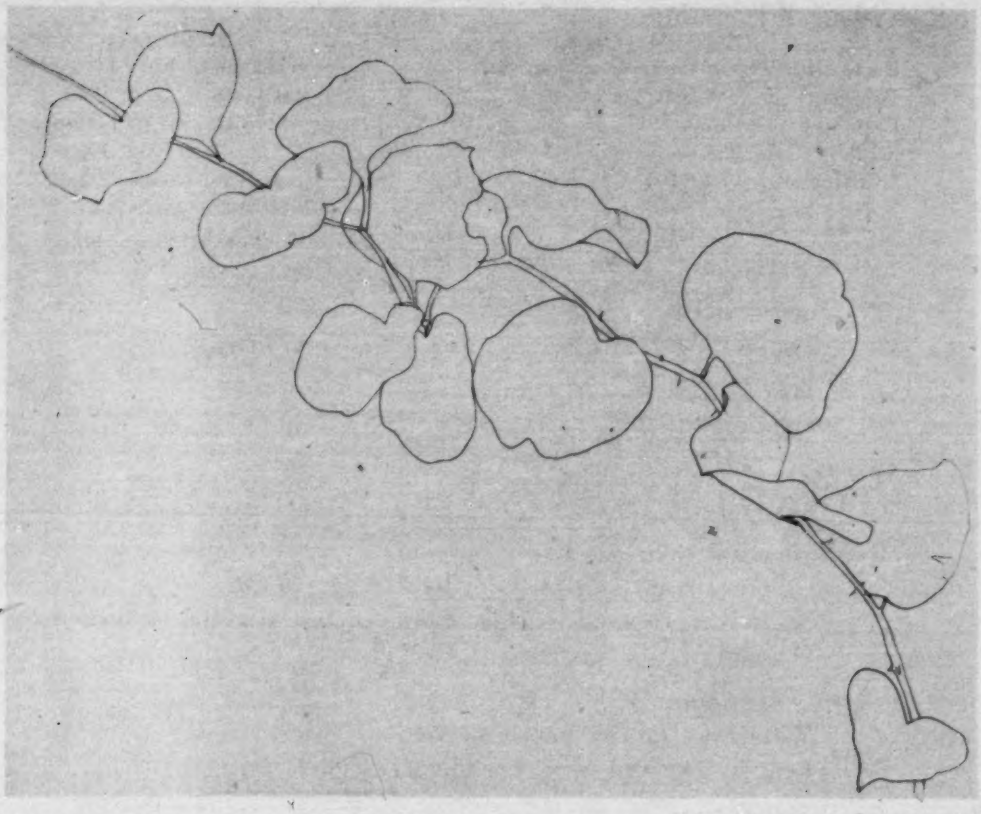
Born 1900, Freiburg, Germany, of American parents. Studied at Marquette University, Art Institute of Chicago, National Academy of Design, Royal Academy of Painting, and Hans Hofmann School, Munich. Founder member of American Abstract Artists, New York. First one-man exhibition, New York, J. B. Neumann's New Art Circle, 1936. Has taught University of Georgia 1942-50; University of California 1951; Corcoran Gallery School, Washington, D. C., 1952; University of Florida 1952-53; Art Students League, New York, 1939-51; Brooklyn College, 1954-59. Lives in New York. Shows at Graham Gallery, N.Y.C.

49 *Portrait of Armin Hansen.* 1922. (illustrated)
Oil on canvas, 48 x 30. Lent by Mr. Armin O. Hansen.

50 *Yellow Form.* 1937.
Oil on masonite, 24 x 36. Lent by Graham Gallery.

51 *Figure Study.* 1948.
Drawing, pencil on paper, 10¼ x 8½. Lent by Graham Gallery.

52 *Red Passage.* 1960.
Oil on canvas, 52½ x 66½. Lent by Graham Gallery.



ELLSWORTH KELLY

Born 1923, Newburgh, N.Y. 1946-48 studied at Boston Museum School with Karl Zerbe; 1948-49 Ecole des Beaux Arts, Paris. Lived in Paris 1948-54. Large sculpture commission, metal relief for Transportation Building, Philadelphia 1956-7. Plastic mosaic mural for Eastman House, N.Y. First one-man show at Galerie Arnaud, Paris, 1951. Exhibited in Salon des Réalités Nouvelles, Paris, 1950 and 1951. Lives in New York City. Shows at Betty Parsons Gallery, N.Y.C.

53 *Gladys.* 1948.
Oil on canvas, 30 x 23. Lent by the artist.

54 *Face of Stones.* 1949.
Oil on wood, 18 x 15. Lent by the artist.

55 *Charter.* 1959.
Oil on canvas, 90 x 60. Lent by Mr. and Mrs. Patrick B. McGinnis.

56 *Briar.* 1961. (illustrated)
Ink drawing, 22½ x 28½. Lent by the artist.

FRANZ KLINE

Born 1910, Wilkes-Barre, Pa. Studied at Boston Museum School of Fine Arts, 1931-35, and Heatherly's Art School, London, 1937-38. Returned to U. S. 1938. Exhibited at outdoor Washington Square Show in 1939 where David Orr bought his first Kline. Taught at Black Mountain College, North Carolina, 1952; Pratt Institute, Brooklyn, 1953-54; Philadelphia Museum School, 1954; Cooper Union in New York. First one-man show Egan Gallery, New York, 1950. Included in Museum of Modern Art's "Twelve Americans" exhibition 1956. Lives in New York City. Has shown at Sidney Janis Gallery since 1956.

57 *David Orr.* 1941.
Pencil drawing, 13 x 10. Lent by Mr. David Orr.

58 *Lehigh Winter Scene.* 1946. (illustrated)
Oil on canvas, 18 x 25. Lent by Mr. David Orr.

59 *The Dancer.* 1946.
Oil on wood, 22 x 10. Lent by Dr. and Mrs. Theodore J. Edlich, Jr.

60 *Nijinsky.* 1948.
Oil on canvas, 33 x 28. Lent by Mr. David Orr.
An earlier version of 1940, more somber in color, is owned by Dr. and Mrs. Theodore J. Edlich, Jr.

61 *Rocking Chair.* 1951.
Watercolor on rice paper, 17 x 13½.
Lent by Dr. and Mrs. Theodore J. Edlich, Jr.

62 *Probst I.* 1961.
Oil on canvas, 108 x 79⅝. Lent by Mrs. Frederick W. Hilles.

GABRIEL KOHN

Born 1910, Philadelphia, Pa. Studied Cooper Union, N.Y.C. with Gaetano Cecere, 1929 and Beaux-Arts Institute, N.Y.C., 1930-34. From 1934 to 1942 continued working and designed for the theatre and movies. 1946 studied with Ossip Zadkine in Paris. Worked with Camouflage Engineers during World War II, 1942-46. 1954 settled in New York, where he now lives, and began wood constructions. First one-man show in New York at Tanager Gallery, 1958; Leo Castelli Gallery, 1959. Shows at Otto Gerson Gallery, N.Y.C.

63 *Portrait of Martha Simpson Eastlake.* 1935. (illustrated)
Plaster, h. 14.

64 *Nu.* 1949.
Plaster, h. 59.

65 *Head of Cleo.* 1950.
Crayon drawing, 24¼ x 19.

66 *Chelsea Reach II.* 1962.
Wood, h. 24¼ x l. 52½.

All lent by Otto Gerson Gallery.

ELAINE de KOONING

Born 1920, New York. First exhibited "Young American Artists Show", N.Y., 1939. In "New Talent" show at Kootz Gallery, 1950, chosen by Clement Greenberg and Meyer Schapiro. Married to painter Willem de Kooning, 1943. First one-man show Stable Gallery, N.Y., 1954. Taught at University of New Mexico, 1959 and Pennsylvania State University, 1960. Retrospective show Lyman Allyn Museum, New London, Conn. 1959. Has written extensively for *Art News*. Lives in New York. Shows at Graham Gallery.

67 *Dead Bird and Leaves.* 1942. (illustrated)
Oil on canvas, 24 x 30.

68 *Walter Auerbach.* 1949.
Pencil drawing, 24 x 18.

69 *High Man Number Three.* 1949.
Oil on board, 12 x 14.

70 *Farol.* 1960.
Oil on canvas, 80 x 48.

All lent by Graham Gallery.

WILLEM de KOONING

Born 1904, Rotterdam, Holland. Apprenticed at age twelve to painting and decorating firm; 1919 to painter Bernard Romein. Night classes at Academie voor Beeldende Kunsten, Rotterdam; graduated 1924. Art schools in Brussels and Antwerp. 1926 to New York, where he now lives. House painter, commercial artist, stage designer. W.P.A. Federal Arts Project, 1935. Painted mural for New York World's Fair, 1939. 1936 in Museum of Modern Art show "New Horizons in American Art" (work done under W.P.A.); 1940 at McMillen Gallery, N.Y. First one-man show Egan Gallery, N.Y. 1948. Shows at Sidney Janis Gallery. Taught at Black Mountain College, 1948; Yale University 1952-53 (invited by Josef Albers).

71 *Man.* 1939. (illustrated)
Oil on paper, 11 x 10. Lent anonymously.

72 *Preparatory drawing for painting Glazier. c.* 1940.
Pencil on paper, 14 x 11. Lent by Mr. and Mrs. Thomas B. Hess.

73 *Pink Angels.* 1947.
Oil on canvas, 52 x 40. Lent by Miss Jeanne Reynal.

74 *A Tree Grows in Naples.* 1960.
Oil on canvas, 80 x 70. Lent by Mr. Sidney Janis.

LEE KRASNER

Born in Brooklyn, N.Y. Studied in New York at Cooper Union, National Academy of Design, and with Hans Hofmann. Worked in W.P.A. Federal Arts Project 1938-42. First exhibited, 1940, with American Abstract Artist Group. Married to painter Jackson Pollock, 1944. First New York one-man show at Betty Parsons Gallery, 1950. Lives in New York. Shows at Howard Wise Gallery.

75 *Self Portrait. c.* 1931-2. (illustrated)
Oil on canvas, 30 x 25.
Lent by the artist, courtesy Howard Wise Gallery.

76 *Burning Candles.* 1954.
Oil on canvas with paper, cloth and canvas collage, 58 x 39.
Lent by Mr. and Mrs. Roy R. Neuberger.

77 *White Rage.* 1961.
Oil on canvas, 83 x 71.
Lent by the artist, courtesy Howard Wise Gallery.

MICHAEL LEKAKIS

Born 1907, New York. One-man show at Artists' Gallery, New York 1941; Bertha Schaefer Gallery 1946 and 1948; and Howard Wise Gallery 1961, where he now shows. Lives in New York.

78 *Head of My Father.* 1930.
Plaster, painted, h. 11½.

79 *Nude Figure.* 1947.
Drawing, ink, 22 x 15.

80 *Head of a Man.* 1958.
Drawing, ink, 22 x 15.

81 *Chthonion.* 1961. (illustrated)
Elm, h. 26.

All lent by the artist, courtesy of Howard Wise Gallery.

ROBERT MALLARY

Born 1917, Toledo, Ohio. Grew up in Berkeley, California. Studied at Escuela de las Artes del Libro, Mexico City, 1938-39; Painters' Workshop School, Boston 1941-42; Academia San Carlos, Mexico City, 1942-43. Began using plastic materials and various experimental media in 1938 under the influence of Siqueiros. Associated with Orozco, 1943, in research project on experimental media. Taught at California School of Art, Los Angeles, 1948-50; Hollywood Art Center School, 1950-54; University of New Mexico, 1955-59; Pratt Institute, Brooklyn, New York, 1959. One-man show, 1944, San Francisco Museum of Art; Urban Gallery, New York, 1954. Exhibited at Museum of Modern Art, New York, in "Recent Sculpture, U.S.A." and "Sixteen Americans" both 1959. Lives in New York. Shows at Allan Stone Gallery.

82 *Figure.* 1952.
Ink drawing, 11¾ x 8½.

83 *The Girl.* 1956.
Relief construction in wood, crushed stone and polyester plastic, 54 x 28.

84 *The Suicide.* 1962. (illustrated)
Construction in tail coat, wood, crushed stone and plastic, h. 43.
All lent by Allan Stone Gallery.

GEORGE McNEIL

Born 1908, New York City. Studied at Pratt Institute, Brooklyn 1927-29, Art Students League 1930-33, Hans Hofmann School of Fine Arts 1933-36; Columbia University, B.S. and M.A. Taught at University of Wyoming 1946-48 and at Pratt Institute since 1948, at University of California, Berkeley 1955-56. Exhibited with American Abstract Artists, N.Y. 1936. One-man shows in New York, Egan Gallery 1950-54, Poindexter Gallery 1947, 1959, Howard Wise Gallery, 1960. Lives in New York City. Shows at Howard Wise Gallery.

85 *Portrait of Young Man.* 1932.
Pencil drawing, 21¼ x 15¾.

86 *Green Forms Dominant.* 1938-39. (illustrated)
Oil on canvas, 20 x 24.

87 *Nike.* 1957.
Oil on masonite, 48 x 48.

All lent by the artist, courtesy of Howard Wise Gallery.

ROBERT MOTHERWELL

Born 1915, Aberdeen, Washington. C. 1918 moved to San Francisco, where father later president of Wells Fargo Bank. Scholarship to Otis Art Institute, Los Angeles, 1926-27. 1932-37 Stanford University (B.A. in philosophy). 1937-38 Graduate School of Philosophy, Harvard University. 1939-40 taught at University of Oregon. 1940-41 Graduate School of Architecture and Art, Columbia University (Professor Meyer Schapiro), studied engraving with Kurt Seligmann, met many Parisian artists (surrealists) in exile. Exhibited in Surrealist International Exhibition of 1942, McMillen Gallery, N.Y.C. 1944 first one-man show at Peggy Guggenheim's "Art of This Century", N.Y.C. 1946-52 several one-man shows, Kootz Gallery, N.Y.C. 1947-48 founded art school in N.Y.C., "The Subjects of the Artists", with Baziotes, Hare, Newman and Rothko, whose Friday evening lectures later became "The Club" of the School of New York. 1950 edited the anthology, "The Dada Painters and Poets". 1951-58 taught at Hunter College, N.Y. 1957 first of biennial one-man shows at Sidney Janis Gallery, N.Y.C. 1958 married painter Helen Frankenthaler. 1962 Retrospective show, Pasadena Art Museum, California.

88 *Pancho Villa, Dead and Alive.* 1943. (illustrated)
Gouache and oil with collage on cardboard, 28 x 35⅞.
Lent by The Museum of Modern Art.

89 *Fowl.* 1951.
Drawing, ink and pencil on whatman board, 20 x 30.
Lent by the artist.

90 *Figuration, with Orange and Black.* 1959.
Oil on rag paper, 42 x 36. Lent by the artist.

REUBEN NAKIAN

Born 1897, College Point, Long Island. Studied at Art Students League; Robert Henri's School. Worked with Gaston Lachaise as assistant to Paul Manship; later shared studio with Lachaise. Worked on Federal Arts Project of W.P.A. in the 30's. Has been with the Egan Gallery, New York, since 1945. Has lived in Stamford, Conn. since 1948.

91 *Bull Crouching. c.* 1921.
Drawing, red crayon, 8 x 12 3/8.
Lent by Whitney Museum of American Art.

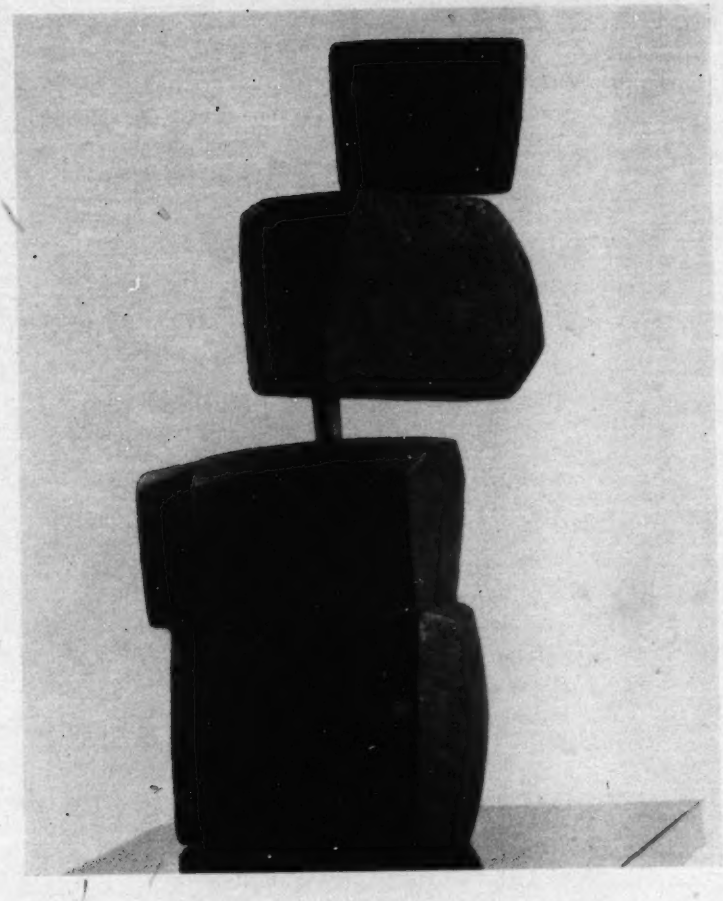
92 *Bull and Cow.* 1924.
Wood, h. 10. Lent by Egan Gallery.

93 *Ecstasy.* 1946.
Bronze, h. 12. Lent by Egan Gallery.

94 *Mars and Venus.* 1959-60. (illustrated)
Steel, h. 7′. Lent by Egan Gallery.

95 *Mars and Venus Series.* 1960.
Terra cotta plaque, h. 10. Lent by Egan Gallery.

96 *Europa and Bull Series.* 1960.
Terra cotta plaque, h. 11. Lent by Egan Gallery.



LOUISE NEVELSON

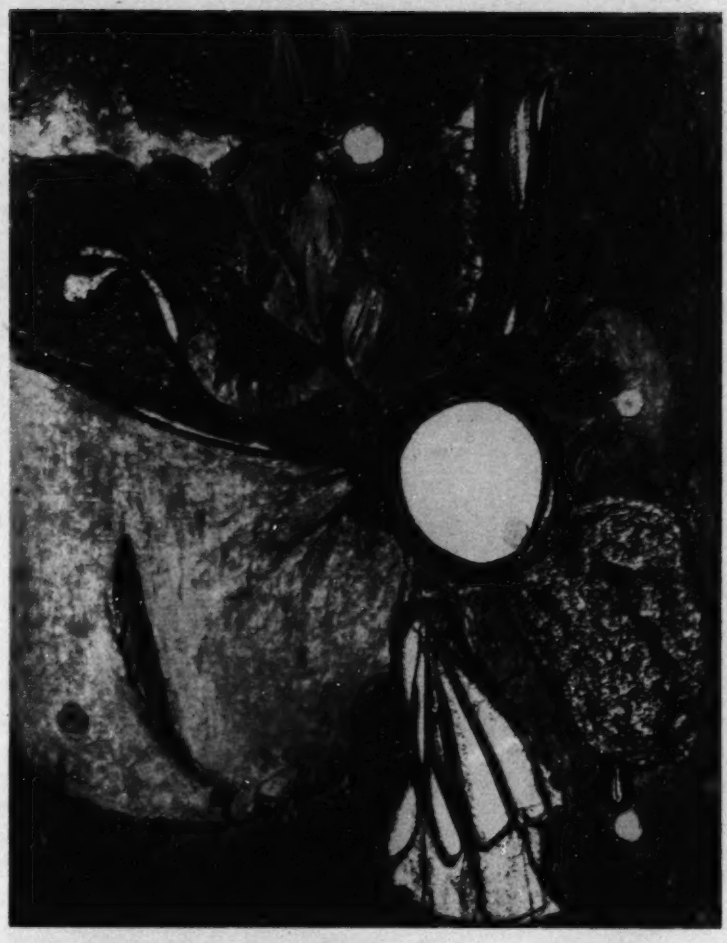
Born 1900, Kiev, Russia. 1905 came to Rockland, Maine. 1929-30 studied with Kenneth Hayes Miller, Art Students League, N.Y.; with Hans Hofmann, Munich, 1931. 1932-33 assistant to Diego Rivera, Mexico City. Exhibited paintings 1933-38. First exhibited sculpture A.C.A. Galleries, N.Y.C. 1936. First one-man sculpture show Nierendorf Gallery, N.Y.C. 1941. Lives in New York City.

97 *Portrait. c.* 1930.
Plaster, painted, h. 9½. Lent by the artist.

98 *Reposing Nude. c.* 1932.
Drawing, ink on paper, 20¼ x 15.
Lent by the artist.

99 *Personnage V. c.* 1945. (illustrated)
Painted terra cotta and brass pipe, h. 22. Lent by the artist.

100 *Dawn Wedding Column.* 1959.
Painted wood, h. 88½. Private Collection, New York.



BARNETT NEWMAN

Born 1905, New York. Studied at College of City of New York; Cornell University, (ornithology and botany); Art Students League, New York, 1922-26 with Duncan Smith, John Sloan and William von Schlegell. 1948 founded with Baziotes, Hare, Motherwell and Rothko the school "Subjects of the Artists", which later became "The Club". One-man exhibitions: Betty Parsons Gallery, New York, 1950, 1951; Bennington College, Bennington. Vermont, 1958; French and Co., N.Y., 1959. Lives in New York.

101 Gea. 1945. (illustrated)
Mixed media, 28½ x 22½. Private Collection, New York.

102 Death of Euclid. 1947.
Oil on canvas, 15 x 20. Collection Mrs. Betty Parsons.

103 Drawing. 1949.
India ink, 10½ x 8¼. Collection Mrs. Betty Parsons.

104 Horizon Light. 1949.
Oil on canvas, 29 x 71½. Lent by Mr. and Mrs. Thomas Sills.

ISAMU NOGUCHI

Born 1904, Los Angeles, California. Lived in Japan during childhood; returned to United States, 1918. Studied with Gutzon Borglum, 1922; assistant to Brancusi, 1927-28, in Paris. Returned to United States, 1929. Designed relief for facade Associated Press Building, Rockefeller Center, New York. Exhibited in "Fourteen Americans," Museum of Modern Art, New York, 1946. Lives in Long Island City. Shows at Cordier and Warren Gallery.

105 Portrait of Edla Cusick, with monocle. c. 1927-28. (illustrated)
Brass, h. 15½. Lent by Mrs. Peter Cusick.

106 Drawing. 1930.
Sumi ink, 48 x 72. Lent by the artist.

107 Seshu. 1959/60.
Aluminum, h. 108. Lent by Cordier and Warren Gallery.

CLAES OLDENBURG

Born 1929, Stockholm, Sweden. Came to U.S. and became citizen 1952. School in Chicago where his father was Swedish Consul-General. Graduated from Yale 1950. Began to paint 1952; studied at Art Institute of Chicago for two years. Came to New York 1956. First one-man show Judson Gallery, N.Y.C. 1959. From 1959 to present has produced a series of Happenings in N.Y.C. Lives in New York. Shows at The Green Gallery.

108 Self Portrait. 1956.
Ink wash, 8½ x 11.

109 Celine. 1960.
Relief, newspaper over wire frame and paint, 31 x 40.

110 Bride. 1961. (illustrated)
Plaster, cloth, wire, paint, h. 6′.

All lent by The Green Gallery.

PHILIP PAVIA

Born 1912, near Fairfield, Connecticut. Lived in Southington and Plainville and other towns in the state. Started as a painter. Studied at Greenwich Street School; 1930, Beaux-Arts School; 1931-33, Art Students League, all in New York; Atelier Bonnet, Paris, and at the Academia, Florence. Italy. One of the founders of "The Club" in 1948 where he was "host" until 1956. Founder, editor and publisher, "It Is", an art magazine. Exhibited at Stable Gallery on 9th Street early 1950's. First one-man show at Kootz Gallery, 1961. Lives in New York.

111 Head. 1942.
Plaster, h. 23.

112 Walking Figure. c. 1947.
Wax, h. 33.

113 Drawing. 1960.
Wash and lead pencil, 19 x 25.
All lent by the artist.

114 Connecticut River. 1960. (illustrated)
Bronze, h. 34. Collection Joseph H. Hirshhorn.

JACKSON POLLOCK

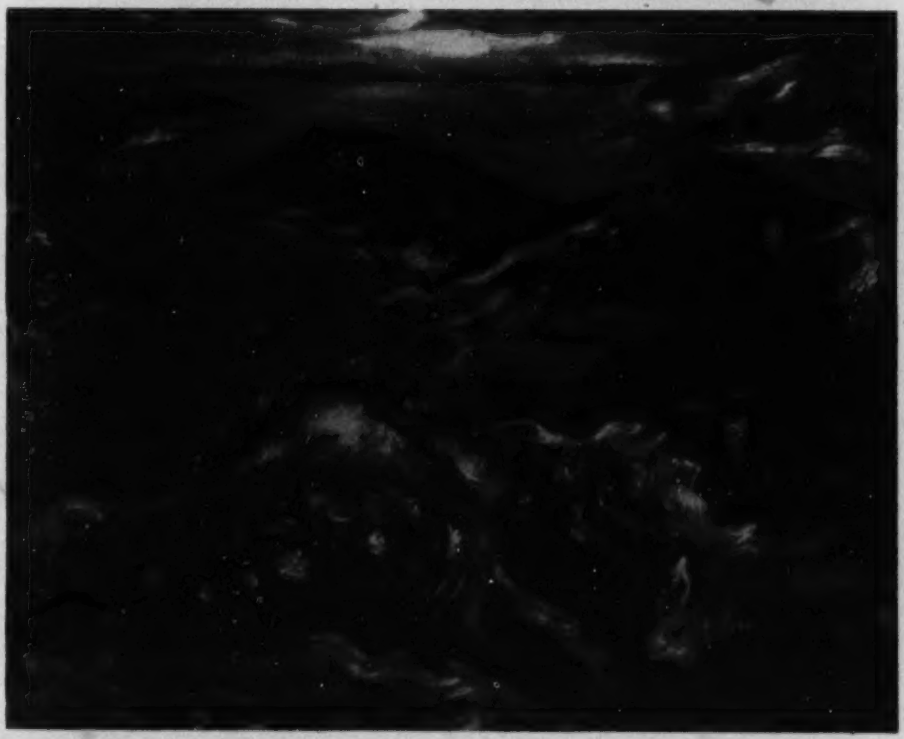
Born 1912, in Cody, Wyoming. Raised in Arizona and California. 1925 eldest brother Charles came to New York and studied with Thomas Hart Benton. 1925-c. 1927 at Manual Arts High School, Los Angeles; expelled. Had begun to sculpt then paint. 1929 came to New York, studied at Art Students League with Thomas Hart Benton until 1931. Worked on W.P.A. Federal Arts Project 1938-42. 1940 first showed in exhibition chosen by John Graham, the painter, at McMillen Gallery, New York, along with Lee Krasner, whom he married in 1944, and Willem de Kooning. First one-man show at Peggy Guggenheim's "Art of This Century" 1943. Yearly shows there until 1947. In 1946 moved to Springs, Long Island. One-man shows at Betty Parsons Gallery from 1948-51 (two shows in 1949) and at Sidney Janis Gallery 1952, 1954-55. Died in automobile accident East Hampton, Long Island, 1956. Posthumous retrospective, Museum of Modern Art, New York, 1957.

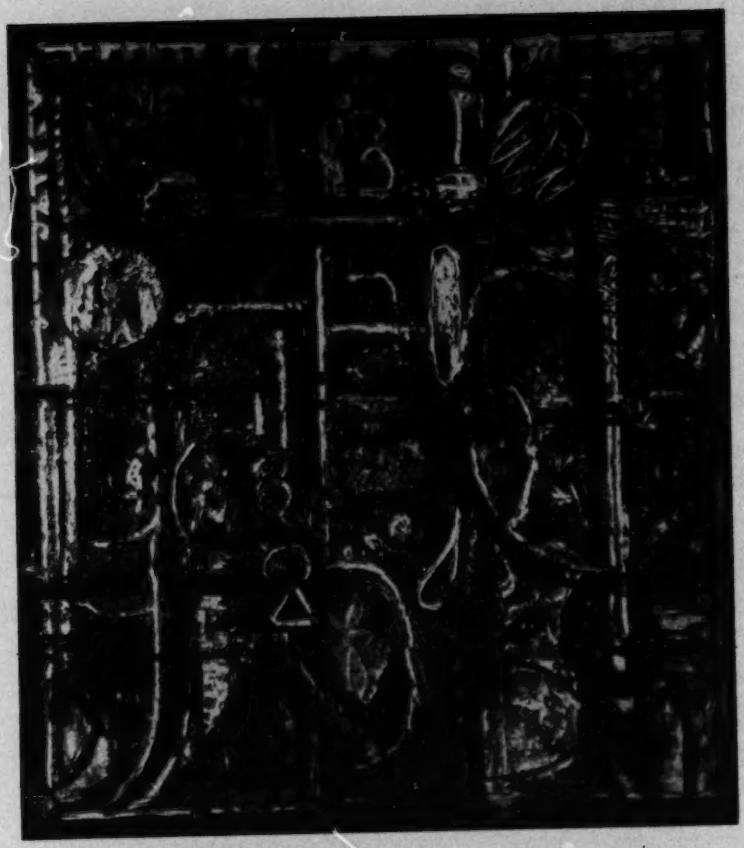
115 Sea-Landscape. 1926. (illustrated)
Oil on canvas, 24⅛ x 30.
Collection Dr. and Mrs. David Abrahamsen.

116 Two Sketch Books. c. 1931-34.
Pencil and crayon. (1) 13⅞ x 16⅞, 25 sheets, (2) 18 x 12, 27 sheets. Collection Lee Krasner Pollock.

117 Three Kings. 1945.
Oil on canvas, 72 x 29. Lent by Mrs. Emily Walker.

118 Arabesque. 1948.
Oil on canvas, 37 x 117. Lent by Mr. Richard Brown Baker.





RICHARD POUSETTE-DART

Born 1916, St. Paul, Minnesota. Brought up in Valhalla, New York. Self-taught; began to paint seriously in 1936. 1938 to New York City. Lives in Suffern, N.Y. Shows at Betty Parsons Gallery, N.Y.C.

119 Untitled Painting. 1937.
Oil on canvas, 39¾ x 60. Lent by Betty Parsons Gallery.

120 Seated Woman. c. 1939.
Drawing, ink, 28 x 20. Lent by Betty Parsons Gallery.

121 Palimpsest. 1942. (illustrated)
Oil on canvas, 49½ x 43. Collection Mrs. Maximillian Rose.

122 Blue Amorphous No. 4. 1962.
Oil on canvas, 51 x 75½. Lent by Betty Parsons Gallery.

REVA

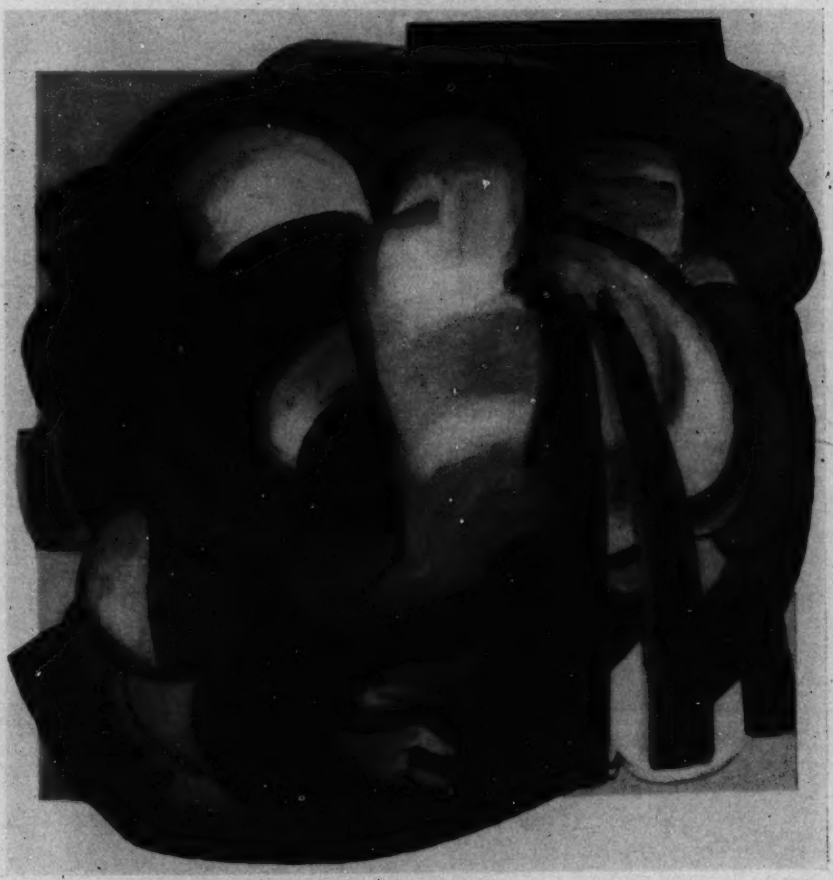
Born 1925, Coney Island, N.Y. 1930 moved to California; returned to New York to study at Art Students League 1942. Married painter Albert Urban 1949. First one-man show Peridot Gallery, N.Y., 1959. Worked at Yaddo Foundation, Saratoga Springs, N.Y., 1960. 1961 one-man show Gres Gallery, Washington, D.C. and 1962 Gres Gallery, Chicago. Lives in New York City. Shows at Gres Gallery.

123 *Persons in the Presence of Nature.* 1952.
Oil on canvas, 50 x 50.

124 *Albert* [*Urban*]. 1954.
Drawing, charcoal on paper, 14½ x 17.

125 *Descending Helix.* 1962. (illustrated)
Oil on canvas with wood appendages, 71½ x 68¾

All lent by the artist.



JEANNE REYNAL

Born 1903, New York City, where she now lives. Studied in Paris in the mosaic workshop of Boris Anrep in 1930's. One-man exhibitions since 1941: San Francisco Museum of Art; Julien Levy Gallery, 1948; Iolas Gallery, 1950, 1952; Stable Gallery 1953, 1955, 1956; Betty Parsons Gallery, 1959; Loeb Student Center, New York University, 1961; (all New York). Shows at Betty Parsons Gallery.

126 Study of Coptic Head. 1939.
Mosaic (marble and glass embedded in cement), 25¼ x 18¾.
Lent by the artist.

127 Dead End King. 1948. (illustrated)
Mosaic (minerals, glass, and marble set in magnesite), 46½ x 36.
Lent by Mr. Thomas Sills.

128 Greying Rain. 1959.
Mosaic (fluorite, glass, marble set in magnesite), 80 x 59.
Lent by the artist.

JAMES ROSATI

Born 1912, Washington, Pa. Studied violin and played in Pittsburgh String Symphony for two years. Later turned to sculpture; worked with Frank Vittor in Pittsburgh. Worked on W.P.A. Federal Arts Project. Came to New York City 1943. Exhibited at 9th Street Show 1951. First New York one-man show Peridot Gallery, 1954. Lives in New York City. Shows at Otto Gerson Gallery, N.Y.C.

129 Head of a Poet (*Stanley Kunitz*). 1957. (illustrated)
Bronze, h. 12½.

130 Interior-Castle. 1959.
Zinc, h. 19½.

131 Galley. 1959.
Watercolor and crayon, 13 x 18 7/8.

132 Delphi #II. 1960.
Bronze, h. 32.

All lent by Otto Gerson Gallery.

MARK ROTHKO

Born 1903, Dwinsk, Russia. Came to America 1913; boyhood in Portland, Oregon. Undergraduate at Yale University 1921-23; left to become artist. 1926 began to paint at Art Students League, N.Y., with Max Weber. Worked in W.P.A. Federal Art Project 1936-37. Taught at California School of Fine Arts, San Francisco, summers 1947 and 1949; Brooklyn College, N.Y., 1951-54. One-man shows at Portland Art Museum 1933 (watercolors, drawings); Contemporary Arts, N.Y.C. 1933; J. B. Neumann's New Art Circle, 1940; Peggy Guggenheim's "Art of This Century", 1945; Mortimer Brandt Gallery (Betty Parsons' section), 1946-49. 1952 exhibited in "Fifteen Americans", Museum of Modern Art, N.Y.C. Lives in New York City. Has exhibited since 1955 at Sidney Janis Gallery, N.Y.C.

133 Two Women in Window. c. 1936. (illustrated)
Oil on canvas, 40 x 30, (painted for W.P.A. Federal Arts Project).
Lent by Smolin Gallery.

134 No. 26–1947.
Oil on canvas, 33½ x 45. Collection Mrs. Betty Parsons.

135 Yellow Stripe. 1958.
Oil on canvas, 78½ x 70.
Lent by Mr. and Mrs. J. Daniel Weitzman.

DAVID SMITH

Born 1906, Decatur, Indiana. 1921 moved to Paulding, Ohio. 1924 attended Ohio University one year. 1925 worked as riveter Studebaker plant, South Bend, Indiana and studied at Notre Dame University. 1927-32 studied painting at Art Students League, New York with John Sloan and Jan Matulka. 1931 began making painted wooden constructions. 1933 first welded iron sculpture. 1938 first one-man show (welded iron sculpture), East River Gallery, New York. Has shown widely since. 1938 worked on Federal Arts Project of the W.P.A. In 1940 moved to Bolton Landing, Lake George, N.Y. 1940-44 worked as machinist in Glens Falls and defense job as welder of M7 tanks and locomotives in Schenectady. 1948-50 taught at Sarah Lawrence College; 1953 University of Arkansas; 1954 University of Indiana; 1955 University of Mississippi. Retrospectives: Buchholz Gallery, New York, and Willard Gallery, New York, 1946; Walker Art Center, Minneapolis, 1952; Cincinnati Museum, 1954; Museum of Modern Art, New York, 1957. Lives in Bolton Landing. Shows at Otto Gerson Gallery, New York.

136 Lyndhaven. 1932.
Construction in wood, aluminum and oyster shell, h. 31⅝.

137 Torso. 1937. (illustrated)
Forged steel, h. 36¾.

138 Two Medals: Art News National Amateur Painters Competition.
c. 1946. Bronze, diameter 2¾.

139 Trudy. 1950.
Watercolor, 26 x 20.
All lent by the artist.

140 3 Circles Related. 1958-59.
Stainless steel, h. 69½. Collection Wadsworth Atheneum, Gift of Mrs. Frederick W. Hilles by deed of gift.

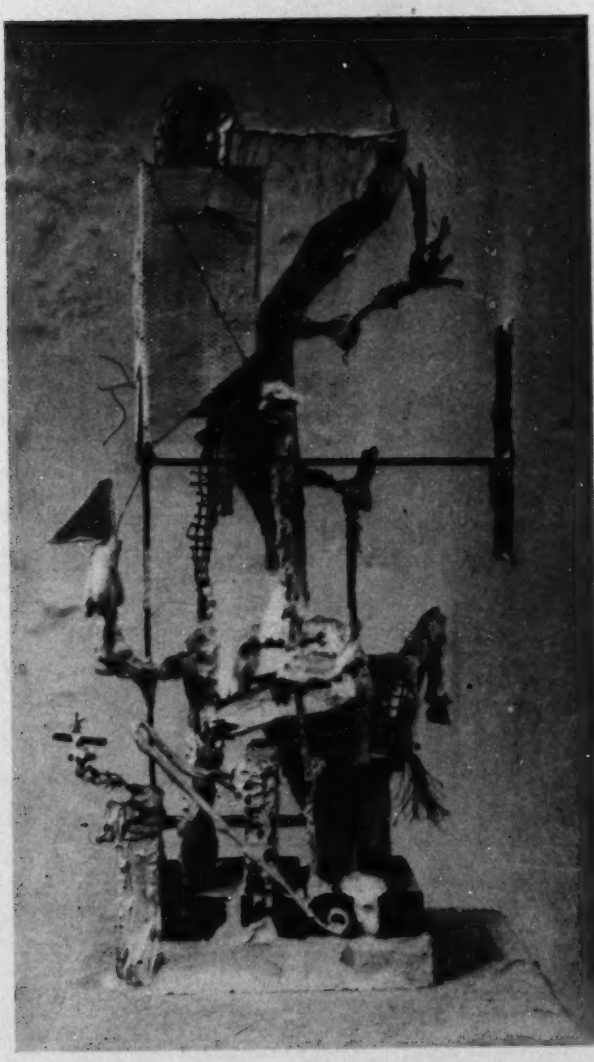
RICHARD STANKIEWICZ

Born 1922, Philadelphia, Pa. Studied with Hans Hofmann, N.Y., 1948-49; Fernand Léger, Paris 1950, and Ossip Zadkine, Paris 1950-51. Lives in New York City. Shows at Stable Gallery.

141 Untitled (No. 1951-2). 1951.
Terra cotta, 7¾ x 7½. Lent by the artist.

142 Untitled (No. 1953-1). 1953. (illustrated)
Screen and wire covered with plaster, 21 x 10. Lent by the artist.

143 Untitled. 1961.
Welded steel, 84 x 52. Lent by Stable Gallery.



GEORGE SUGARMAN

Born 1912, New York. Studied Atelier Ossip Zadkine, Paris, 1951-52. Taught at Downtown Community School; Hunter College, New York, 1960-62. Exhibited at Brata Gallery, 1958. One-man shows: Union Dime Savings Bank, N.Y., 1958; Widdefield Gallery, N.Y., 1960, and Radich Gallery, 1961, where he now exhibits. Lives in New York.

144 Family Portrait. 1952. (illustrated)
Plaster, h. 19½.

145 Head of Model. 1952.
Plaster, h. 14.

146 Dance. 1953.
Drawing, watercolor and ink, 11 x 9.

147 Yellow Top. 1961.
Wood, polychromed, h. 87½.
All lent by Stephen Radich Gallery.

MARK di SUVERO

Born 1933, Shanghai, China. Came to San Francisco 1941 and studied at the California School of Fine Arts; then to New York in 1957. First exhibited at the March Gallery, N.Y.C. in 1959. First one-man show at The Green Gallery, N.Y.C. in 1960. Lives in New York City. Exhibits at The Green Gallery.

148 Drawing of a Hand. 1961.
Pencil, 12 x 9. Lent by The Green Gallery.

149 Bronze Hand. 1961.
Bronze, 14½ x 16. Lent by Mr. and Mrs. Seymour Schweber.

150 For Giacometti. 1962. (illustrated)
Wood and steel, l. 6′, w. 3′, h. 44″. Lent by The Green Gallery.

MARK TOBEY

Born, 1890, Centerville, Wisconsin. Moved to Chicago 1906. 1911-25 lived in New York, Chicago, Seattle. Self-taught, specializing in portraiture. First exhibited at Knoedler Gallery, N.Y., 1917 (charcoal portraits). 1922 initiated into Chinese methods of calligraphy. 1925-27 travelled in Europe and Near East. 1931-8 taught at Dartington Hall School, Devonshire, England. 1934 traveled in China, studied calligraphy and lived in Zen Buddhist monastery in Japan. Returned to Seattle in 1939, worked on W.P.A. Federal Art Project. 1935 one-man show Seattle Art Museum; 1946 exhibited in "Fourteen Americans", Museum of Modern Art, N.Y.C. 1951 retrospective exhibition organized at California Palace of Legion of Honor. Lives in Basel, Switzerland. Dealers: Willard Gallery, N.Y., since 1944 and Otto Seligman, Seattle, since 1954.

151 Reverend Richard Marmaduke Doubs. 1919. (illustrated)
Oil on canvas, 13½ x 10½. Collection Marian Willard Johnson.

152 Inca Vase. 1930.
Pencil on paper, 16½ x 13⅛.
Eugene Fuller Memorial Collection, Seattle Art Museum.

153 Voice of the Doll. 1944.
Tempera, 19½ x 7½. Collection Marian Willard Johnson.

154 Rive Gauche II. 1956.
Gouache on paper, 23¾ x 35½.
Collection Marian Willard Johnson.

BRADLEY WALKER TOMLIN

Born 1899, Syracuse, N.Y. 1913 won an art scholarship. 1921 graduated from Syracuse University, Bachelor of Painting and moved to New York. 1922-29 designed covers for *House and Garden* and *Vogue*. 1923 studied at the Académie Colarossi and Académie de la Grande Chaumière in Paris. Taught at Buckley School, N.Y. 1932-33; Dalton School, N.Y. 1933-34; Sarah Lawrence College, Bronxville, N.Y. 1932-41. 1923 one-man show (watercolor) Anderson Galleries, N.Y.; Frank K. M. Rehn Gallery, N.Y., 1931, 1944; Phillips Gallery, Washington, D.C., 1955; 1926, Montross Gallery, N.Y.; 1950 and 1953 Betty Parsons Gallery, N.Y. Died in New York, 1953. Memorial exhibition, Whitney Museum of American Art, New York, 1957.

155 Still Life with Water Jug and Fruit. c. 1915. (illustrated)
Charcoal drawing, 17½ x 13½.
Lent by Mrs. Earle L. Dockstader.

156 The Red Box. 1930.
Oil on canvas, 25 x 30. Lent by Mrs. Lila Tomlin Northrup.

157 Music Box Family Album containing 24 pencil drawings. c. 1940.
Individual drawings, 6½ x 5. Lent by Sylvia Pedlar.

158 To the Sea. 1942.
Oil on canvas, 30 x 37. Lent by Mr. William Benton.

159 Number 10. 1952-1953.
Oil on canvas, 72 x 102½.
Lent by Munson-Williams-Proctor Institute.

JACK TWORKOV

Born 1900, Biala, Poland. To United States, 1913. Studied in New York at Columbia University, 1920-23; National Academy of Design, 1923-25; Art Students League, 1925-26. Has taught at many schools, including Queens College, Flushing, N.Y., 1948-55; Pratt Institute, Brooklyn, 1955-60; University of Minnesota, 1957. Currently teaching at Yale University, New Haven, Conn. First one-man show at A.C.A. Gallery, New York, 1940. One-man shows at Egan Gallery, New York from 1947-54. Lives in New York. Shows at Leo Castelli Gallery.

160 Still Life with Wine Glass. c. 1945-46. (illustrated)
Oil on canvas, 20 x 24. Lent by Mrs. and Mrs. H. Robert Samstag.

161 Figure. 1948-49.
Oil on canvas, 31¾ x 23¾. Collection Wadsworth Atheneum.

162 Girl's Head. 1954.
Pencil drawing, 17 x 11.
Lent by the artist, courtesy Leo Castelli Gallery.

163 Changes on Wednesday #2. 1961.
Oil on canvas, 90 x 33. Lent by Leo Castelli Gallery.

ALBERT URBAN

Born 1909, Frankfort-am-Main, Germany. Studied with Max Beckmann and Willi Baumeister, later teacher, at Kunstschule, Frankfort, where he had first one-man show in 1928. Works declared "degenerate" by Nazis. Forbidden "privilege of painting". Became member of underground; caught and tortured. Fled to London 1939; arrived in U.S.A. 1940. Exhibited 1941-1948, but refused to show his work from then until 1958. Married to painter Reva 1949. Exhibited again late 1958 until his death 1959 in New York, where he had lived since 1940. Included in "Sixteen Americans", Museum of Modern Art, 1959.

164 Self Portrait. 1939. (illustrated)
Oil on paper, 15½ x 11¼.

165 Untitled. c. 1947.
Drawing, ink on paper, 21½ x 15.

166 Mid-Summer Night's Dream. 1949.
Oil on canvas, 60 x 44.

167 Yellow. 1959.
Oil on canvas, 70 x 69¾.
All lent by Mrs. Albert Urban.

ESTEBAN VICENTE

Born 1906, Segovia, Spain. Studied at Escuela de Bellas Artes de San Fernando, Madrid. To New York, 1936. Taught at University of Puerto Rico, 1946; University of California, Berkeley, 1949-50, 1954-55; Queens College, New York; Black Mountain College, North Carolina; now teaches at New York University. Exhibited at Sidney Janis Gallery 1951-52; one-man show at Egan Gallery, New York, 1955; Rose Fried Gallery, New York; one-man shows at André Emmerich Gallery 1960 and 1962. Lives in New York.

168 Sketches of Mercedes. 1938. (illustrated)
Ink drawing, 12 x 9. Lent by André Emmerich Gallery.

169 Portrait of Mercedes. 1939.
Oil on canvas, 14 x 12½. Lent by André Emmerich Gallery.

170 No. 14. 1952.
Oil on canvas, 37 x 30. Lent by the artist.

171 Marrano. 1961.
Oil on canvas, 36 x 48. Lent by André Emmerich Gallery.

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Howard Wise Gallery

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Samuel Wagstaff, Jr.
Curator of Paintings

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